THEATRICAL JOURNAL.

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CATNACH BURLESQUE WRITERS.

One of the most potential and surely significant signs of the drama's decline is exhibited in the readiness with which certain managers now produce a vast amount of wortiless trash, which in the better days of the drama would have fallen from the concocter's hands to merited oblivion and contempt; there was a time when the title of dramatic author was a cognomen of such high distinction that men, though favoured by the necessary requirements of genius, were chary of uplifting their eyes to laurels placed upon so lofty a pinnacle, the fall from which, was, in their good augustan age to

"be for ever fallen"

now indeed, with the almost incomprehensible mutations of time self designated dramatic authors are ridiculously plentiful. One of the most simple and therefore most approved modes for laying a claim to the enviable distinction is to suborn your mind to the minimum of literary degradation to arm yourself with a "slang" and a "chiming" dictionary and to commence a crusade against Shakespeare, whose heavenly language you must endeavour to identify with your own graceless iambics never caring how witless the distortions or how loathsome the paraphrases; if you are successful you may produce something after the following model:—

'Well, *I'm blew'd*, if this y'ere arn't *a precious go*,
It *licks me* quite to think that he should use me so—
I'll have his life, *so help me bob*,
I'll make *quick sticks* of this y'ere downey job.
So *jigger me tight*, his fate is book'd,
And his ugly *goose will soon be cook'd*.'

A few—say a hundred, verses in this manner for the dialogue, together with an infusion of parodies, set to 'Coal Hole' airs; such, for instance, as 'Sam Hall,' 'Billy Barlow,' 'The Ratcatcher's Daughter,'—get your burlesque (?) represented at the Theatre Royal Smallanddirty, and then you will be fully entitled to append the proud distinction to your name to participate in the honours of 'an author's right,' and what not. Apropos of the subject, and in a measure to give stability to our sentiments, we copy the following true and well-written article from a provincial newspaper of high standing and respectability, *The Worcester Journal*,—

'The Theatre.—Friday last was the scene of an author's *debût* in a piece of his own composition, entitled 'King Queer and his Daughters Three.' The debutant was Mr. C. J. Collins, one of the fashionable burlesquers of this discriminating age. We need hardly say that it is Shakspeare's tragedy of 'King Lear,' which is the subject of this person's igno-

minious treatment. We do not envy the tastes or feelings of the man who can find a subject for burlesque in the pathetic sorrows and heart-breaking madness of Lear, with his 'grey discrowned head,' whose tenderest feelings have been made the means of betraying him to an unparalleled woe, and who can pervert the filial affection of Cordelia into a theme for ridicule. The matter is as despicable as the spirit which prompted such an unhallowed travestie. Playing upon words is made to do duty for wit, the kennel has been raked for the slang of the stews and flashhouses, and the whole affair is a tissue of the stupidest and flattest ribaldry. The morals and the understanding would be infinitely better cultivated by a visit to the performance of 'The Stewed Kinchin, or the Biled Babby of Bethnal Green,' or such stock pieces of the London penny theatres, than to this olio of doggrel rhyme, execrable sentiment, and unredeemed vapidity. The enactment of such an abomination is enough to make the great dramatist turn in his grave. There is still, we believe, such a person as the censor and licenser of plays, to whom all these things are submitted for inspection previous to performance. When George Colman filled this office, he was very scrupulous in erasing the oaths with which authors used to energise their dialogues. We do not know if the present licenser be equally strict, but we are sure the repetition of an oath or two on the stage is not calculated to do one-tenth part so much mischief as the presentation of pieces turning the highest and holiest attributes of our nature into mock and raillery, and which do not possess a surface-gilding of humour to set off their inherent baseness.

The concluding portion of this very clever article, bearing reference to dramatic censorship, is very much to our own way of thinking. One of the Kemble family is the chief and responsible person for the indignities and outrages committed upon taste and common sense by this miserable band of Cathach burlesquers and poetic 'penny-a-liners.' The office of licenser of plays, it would seem, has become a sinecure; then to what purpose do we pay heavy salaries to men to watch over and keep the stage free from impurities, when the lowest or depraved knave, who can string together in abominable doggrel the excrescent humours of his beastly mind, is permitted and patented to disseminate his pernicious poison? To return to Mr. Collins, 'who we take as one of a class.' Great, very great, it would seem, is this individual's versatility of genius—at once an actor! and an author!—not devoting the powers of his capacious understanding entirely to dramatic efforts. The *Racing Time*, a sporting paper, which has formed the mainspring for the tragic ending of many a 'betting boy's career,' must, in the natural course of business, have an editor, and that editor favours the sporting youth of this island, desirous of knowing 'a good thing,' with 'a dip into the future,' written in the most peculiar and eccentric style of versification. The Author! the Actor!! the Sporting Editor!!! and Poetic Prophet!!!! is one and the same man, a fact of which you will not fail to be reminded, should you ever be desirous, as we were, to increase your collection of rarities, by purchasing a copy of the *Racing Times*. There has appeared, in the above-named print, a sort of reply to the foregoing extract from the *Worcester Chronicle*; but as it is remarkable for nothing but bad grammar, bad language, and a gross misapplication of words (for instance, it accuses our contemporary of '*inveighling* against public amusements,') We decline to reprint in our columns that which we have no doubt is independent of grammatical unfitness and ignorance, a gross tissue of misrepresentations. We will only add, that if Mr. Collins and his class are to exalt their names to the honourable list of those who minister to the stock of 'public amusement,' if they have one iota of a claim to the proud distinction of dramatic authors—we say, if they have, let justice animate our bosoms—let us wipe away the scoriaceous of guilty prejudice, and to Daniel Good and Greenacre give the blessedness of martyrdom.

AUDAX.

METROPOLITAN THEATRES.

Drury Lane.—We gave an account, in our last week's number, of Madame Labaire and her group of Lions, Bears, and Dogs, and we have only to repeat the performance to be one of those surprising and daring acts that few females would have the courage to attempt. Her control over these noble and magnificent animals is surprising. We own to a slight thrill when she entered, but her perfect mastery over them speedily relieved all doubt; and the first feeling of horror being removed, one of intense interest in the proceedings was substituted for it. Her sway over these animals is unbounded; indeed, they seemed to us to be trained so as to take part in her performance. Mr. E. T. Smith the proprietor takes his benefit to morrow; the amusements are varied and are calculated, we hope, to draw a full house. Mr. B. Webster has returned from the provinces, and is drawing full houses at the *Adelphi*.—The interesting drama, of *Janet Pride* has been revived, and goes off as a new piece; the acting of Webster and Celeste is beyond all praise. At *Sadler's Wells* the *Midsummer Night's Dream* was restored to these boards on Monday evening; the scenery is rendered more beautiful than before, the only difference in the cast of characters, is in that of Puck, admirably sustained by a clever little girl the name of Edouin. The *Strand* is doing good business; the amusing opera of *Guy Mannering* has been very creditably performed. A Miss Wallack appeared on Wednesday evening as Meg Merrilies, in *Guy Mannering*. The rendering of the character of the repentant Gipsy Queen was better conceived than ordinarily witnessed, although a deeper course of study will furnish a nearer line of acting to a more finished performer of the same *rôle*. Mr Buckstone is returned from the provinces, and Coyne's admirable play, *The Man of Many Friends*, is restored to the Haymarket boards.

AMATEUR THEATRICALS.

CABINET THEATRE.—A very well chosen night's performance induced us to visit this theatre on the 7th ult., on the occasion of the first appearance there of the West of London Mutual Dramatic Society; their bill of fare was as follows: Douglas Jerrold's excellent drama of *The Rent Day*, the laughable farce of *The Unfinished Gentleman*, the celebrated drama of *The Momentous Question*, and several songs, very well sung (particularly Mr. Mitchell's 'Lord Duffer,' a parody on 'Lord Lovell,') being the entertainments arranged for the evening. Of course we did not expect to see a Martin Heywood at the Cabinet, such as Mr. James Wallack has gratified us with at the Haymarket; nevertheless, Mr. Arnold's acting was very good, and in some parts indicative of no mean histrionic capabilities. Miss Groves was the lady who undertook part of Rachel Heywood; her delineation of which would have been very successful had she been more pathetic; with this single exception her performance was well-judged, well conceived, and deserving commendation. Sir F. Worth was a capital Toby Heywood, and played with much humour and earnestness throughout the pieces; this gentleman, with the exception of a slight impediment in his speech, was one of the best actors among the company. Mr. C. H. Whitley, as Bullfrog, was capital indeed; his idea and conception of the calculating auctioneer was correct to a t—a better Bullfrog could not be desired, and at an amateur theatre such a Bullfrog was a decided treat. Sir F. Willoughby as Silver Jack, wanted the main features to complete his character; he was far too dull, and entirely destitute of activity, and we cannot commend him much for his efforts. Mr. J. Howell's Old Crumbs was not without judgment in the first part of the drama, but throughout the second act he mistook the character, and made the designing old steward nearer allied to a sarcastic bravo; and perhaps this was made apparent to him when his excess of 'passion,' and 'feeling,' only excited laughter in his audience. Mr. T. Oscar Millaire as Squire Grantley, a part which does not require much, was up to that and nothing more. Miss Fitzclarence made

a tolerable Polly Briggs, and is indeed a very promising comedienne. The *Unfinished Gentleman* went off with great eclat, Mr. H. A. Grey exhibiting peculiar talent as Bill Downey; as also did Mr. Millaire, who fully made up for his slack performance of the Squire in the *Rent Day*, by his admirable performance of Jem Miller. Lord Totterley found a very good representative in Mr. Barnes, junr. Of Mr. W. T. Woodward and Mr. F. Symmonson as the Hon. Frisk Flammer and Charles Danvers we cannot say much; they did not attain any further than respectability. Miss Fitzclarence's Mary Chintz was the *beau ideal* of that character, and Mrs. Goodier as Louisa Blomfield, was as clever as the part would admit. *The Momentous Question* closed the evening's entertainment very satisfactorily, this being attributable perhaps, in a great measure, to the very clever and impressive performance of Miss Lee as Rachel Ryland; this lady possesses much of the actress, and was a great support to the piece. Mr. Ernest McClune as James Greenfield, was nothing out of the way; he lacked more spirit than he threw into the part. Mr. W. Neve as Robert Ryland, acquitted himself very well; his make up was good; his acting also, but the universal forgetfulness, which so frequently makes part and parcel of an amateur, somewhat marred his performance once or twice; his acting was nevertheless very creditable. [It is a pity (and we fear is an evil that will never find remedy in amateurs generally) that they do not acquire facility in committing to memory the words of their parts, which is the first great principle to success in the histrionic exponent. Shakspeare teaches a good lesson to the craft which they should make better use of. 'Suit the action to the *word*, and the *word* to the action, said the bard; but amateurs, we regret to say, too frequently neglect the one for the other; they should first commit to memory the words of their parts, and all the rest will follow as a necessary consequence; for until they have acquired the words, how can they form a correct idea of the part they are to personate.] Mr. H. Edwards made a very good Union Jack—he was one of the true blue, and threw much expressive humour in the character. Mrs. Goodier acquitted herself very well in the part of Fanny Dawsett. Altogether the members of this society promise much, if they were to continue the course of excellence they have began with. We hope to be present at their next performance. It may be as well to state here, that the above remarks are published at this late period, owing to the manuscript being mislaid.—A repetition of the *Lady of Lyons* took place on Tuesday last; the characters were all excellently acted by Messrs Palmer and Vincent, Mrs. Henderson, and Mrs Malcolm. These amateurs we have noticed so frequent, that we have nothing new to add to their already well-earned praise. The petite comedy of *A Day After the Wedding* followed, in which a Miss De Vere, a pupil of Mrs. W. West, appeared, and showed good promise of ability; the other parts were sustained with the usual ability by Mr. Bolton and Mr. Blakely.

PERFORMANCES OF THE WEEK.

DRURY LANE.

On Thursday for the benefit of E. T. Smith, Esq.—Katherine and Petruchio, So Very Obliging and Take that Girl Away, the Lady of Lyons, and a Grand Ballet.

HAYMARKET.

The Man of Many Friends and the Little Treasure, with the Spanish Dancers.

PRINCESS'S.

How Stout You're Getting, Henry the Eighth, and a Game of Romps.

ADELPHI.

Janet Pride, with Twice Killed.

LYCEUM

Anderson's Mysteries.

OLYMPIC

The Jealous Wife and Catching a Mermaid.

SADLER'S WELLS

The Stranger and Comedy of Errors.

STRAND.

Married Daughters and Young Husbands, Le Chalet, and a New Ballet.

Turpin's Ride to York, and the Wanderer in the Circle.

ADELPHI.

The Opera of Faust and Marguerite, and the Mysteries of Paris.

CITY.

The Whistler, and the Black's Ambition.

MARYLEBONE.

Jack Sheppard, Tommy and Sally, and the Vagrant.

GRECIAN.

Giraldi, Locked in with a Lady, the Irish Tutor, and the Golden Branch.

BRITANNIA.

Born to Good Luck, the Irish Lion, and Jonathan Wild.

CASINO DE VENISE.

These beautifully decorated and superb suite of rooms, including the largest and best ventilated ball room in the metropolis are open every evening in the week with Mr. W. M. Packer's Celebrated Band.

Admittance One Shilling.

ROYAL POLYTECHNIC INSTITUTION.

Patron, H.R.H. Prince Albert.—Under entirely new management.—Also Mr. S. Carlton's Imitations of London Actors.

MR. WOODIN'S OLIO OF ODDITIES.

The above entirely new Comic Entertainment, illustrated by fifty instantaneous metamorphoses of voice, character, and costume.

TUSSAUD'S EXHIBITION.

The King of Denmark, His Royal Highness the Duke of Cambridge, the Emperor and Empress.

The Theatrical Journal.

Wednesday, December the 5th, 1855.

ADELAIDE THORNTON,

OR THE ACTOR'S WIFE.

Written expressly for the Theatrical Journal.

CHAPTER VII.

On leaving the street Thornton immediately started at a rapid rate in the direction of Kennington, nor did he pause until he reached the Common; skirting across it in the direction of Brixton, he turned up a narrow lane on the left opposite the Church, and stopped at a small house apparently endeavouring to remember the number, for he went up to it and examined it with a close scrutiny. Having satisfied himself upon this point, he gave a low hasty knock at the door, which was soon opened by a slipshod servant girl who evidently recognized him. 'You are very late to night, Sir, Mr. Bridger has just gone up stairs; he aint well—but you can go up to him if you like; he expected you would have been here a long time ago, and told me to say if you came after he was in bed, that you was to be sure and go up stairs directly.'

The girl held the door half open during this conversation, and Thornton fancied he saw in the passage, at the bottom of the stairs, a couple of men who seemed as if endeavouring to pass into a back room without his observing them. It was only a glance, but it was very evident that this seemingly unimportant circumstance had great effect upon him, for he started and turned very pale, hastily recovering himself, and noticing that the girl had not observed his confusion, he asked, in as careless a manner as he could assume, whether her master had seen any visitors during the day, and at what hour he returned home.

'Master came home at four o'clock this afternoon, and has not been out since; a gentleman came with him and left about an hour ago.'

'But is there nobody in the house with him?' now he anxiously asked.

'No, Sir, not any one.'

'But did I not see any one in the back passage just now, I fancied I observed somebody go into that room on the right.'

'Oh, la, no, Sir, there aint nobody here but me and master, unless there be ghosts, which I don't believe in, although they do say this place is haunted, but, Sir, won't you go up to master, you know the room.'

Again giving an uneasy glance at the girl, he proceeded up the stairs and into the apartment occupied by Bridger.

He was seated at the table half undressed, and as he is destined to play a part of considerable importance in our history, we will proceed to describe his appearance minutely.

He was spare and meagre in person, his arms long and sinewy, and his whole body denoted great strength and activity. His forehead was low, partaking of the characteristic of the lower portion of the animal world, his eyes were small, sharp, and twinkling, shaded by minute brows which gave a harsh and forbidding expression to his whole countenance, his complexion was of a dark brown tint, without relief from any wrong hue to enliven the deadly sallow of his cheeks. The mouth large, and garnished on the upper lip by a thick, black moustache which threw a dark and sinister shade over his entire frame.

On seeing Thornton, he rose with evident astonishment and placed a chair for him near the fire.

'What makes you so late? I gave you up a good hour ago.'

Thornton looked at him for a moment without any reply, at length he rose from his seat and approached close to the chair occupied by Bridger, he whispered in his ear a few hurried words.

The man started, but after a moment replied, 'there is no fear of that, I have arranged it all, and as for detection, that is impossible,' he added emphatically, striking the table with his clenched hand, as he did this, he took from his pocket a small bundle of letters, and after examining them carefully, he selected one, and handed it to Thornton.

'I think that will be plain enough for the purpose,' he said, keeping his fore finger upon the signature, 'no chance of a failure—we've only got to keep our eye open, and our fortune's made.'

'But who is to do this,' asked Thornton, 'I think it rather dangerous and—'

'Pshaw,' interrupted the other, 'nothing safer I have arranged everything so snugly, that suspicion can never be thrown on the *right parties*,' and he added, with an oath, 'it matters little if it is. But you had better take a drop of gin.'

Thornton sat with his eyes fixed upon his companion, but uttered not a word.

To be continued.

LAWSON'S CONCERT ROOMS, Gower Street.—Mr. C. Field, the celebrated teacher of music and singing, holds a concert here every Monday evening, where he brings forth his pupils as a specimen of his tuition. We attended on Monday last, and were really delighted by the excellent singing. Mr. Field is too well known in the musical world to require any comments from us; but we may just observe, we never heard him in finer voice than on this occasion; his selections were calculated to make a deep impression on his hearers, and they certainly did by the rapturous applause that followed. The 'Pilot' and the 'Old Arm Chair' were sung with very great feeling and expression, and several others after the same style. The Misses Coleman and Macnamara have talent far above mediocrity; their voices harmonise very sweetly, and in solos they show both power and judgmen, and what is always to their advantage in the concert room, they keep a strict eye upon the music, and scarcely ever look it the audience; their persons are likewise in their favour, being very lady-like; they met with several encores most deservedly. Mr. Fraser is one of the best comic singers in town; he is gentlemanly in his manner, and speaks very intelligibly. The songs, 'The Lost Child' and 'Going a Shopping,' created abundance of amusement. Mr. and Mrs. Frost added considerably to the amusements of the evening, as did Mr. Fredricks.

CORRESPONDENCE.

Notice.—All letters and correspondence to be forwarded to W. Bestow, Editor, No. 17, Holford Square, Pentonville, post paid.

Beaumont Institution.—The letter was left at the publishers, instead of being sent to the editor, 17, Holford Square, Pentonville; it came too late for the performance.

Elise de Covery, Manchester.—The Journals were sent as ordered.

J. Alsop, Alpha Road.—We sent the answer last week by post.

Sabaly.—Wednesday being our publishing day, and being unusually busy, we could not attend the performance at the Globe.

Elizabeth Walter.—Apply to Mr. Sterling at 6, Leicester Square, he will get you an engagement, and 5s. per lesson.

A Subscriber.—Mrs. Honey was born December 16th, 1815. Died in 1846.

PROVINCIALS.

LEICESTER.—Theatre Royal.—The English opera company, under the management of Mdlle. Nau and Mr. St. Albyn, made their appearance on Monday evening in Auber's comic opera of *The Syren*, Mdlle. Nau sustaining the character of the imaginary mountain songstress in a matchless style. On Tuesday, *Norma* was performed to a moderately filled house, and was highly successful. On Wednesday, a good house witnessed the favourite opera of *La Sonnambula*, Mdlle. Nau and Mr. St. Albyn being twice summoned to the front.

SOUTHAMPTON.—Theatre Royal—(Lessee, Mr. Edwin Holmes).—On Monday, the 26th of November, 'Richard III' was performed; the character of the crafty monarch was powerfully and most admirably portrayed by an amateur of the town (a medical gentleman, who has previously played Hamlet, Shylock, Othello, Richelieu, &c., with great eclat); he was well supported by the company. Mr. Lewis as King Henry, was loudly applauded. On Wednesday the piece was 'Romeo and Juliet.' Romeo was *attempted* by Mr. H. Beaumont (from Wolverhampton) and Juliet was successfully played with great grace and refinement by Miss Julia Glover. Mr. Everill as Mercutio, and Mr. Lewis as Friar Lawrance, were also well received. Mr. W. Walters as Jasper Touchwood in 'Hush Money,' and in other pieces, has been as lively and as amusing as usual throughout the week. On Friday the amateurs performed 'The Black Domino,' 'Monsieur Jacques,' and 'My Wife's Second Floor.' In the first piece, Don Sylvio was efficiently and ably represented by the amateur who played Richard. On Monday, Julano and Gil Perez were very successfully performed. The Count Sal Volsy was admirably played in broken English by the amateur who last month made such a successful first appearance as Mr. Youngthusband in 'Married Life;' the same amateur also played Vivid in 'Monsieur Jacques,' and Tim in the last piece very creditably. He seems very correct and careful, exhibits great versatility of talent, and will no doubt in due course become a good and favourite actor. In 'Monsieur Jacques,' the principal character was most elaborately sustained, and elicited great applause; Mr. Sequence was carefully played. Miss Glover, in this piece and also in the 'Black Domino,' sung several appropriate songs, and well received. In the last piece, Mr. Toddle and Captain Topheavy were very creditably performed, and Jacob Close was much better played than we have seen it for a long time. On the 10th, Mr. Holmes takes his benefit, when Capt. Disney Roebuck and several officers of the Winchester garrison will perform. Great preparations are being made for the approaching pantomime.

OUR LITTLE CHATTER BOX.

Crystal Palace.—Return of admission for six days ending Friday, November 30th 1855—Number admitted, including Season Ticket Holders, 5,072.

The public will learn with the liveliest satisfaction that Madame Goldschmidt-Lind has arrived in London, and that again they will have an opportunity of listening to that wonderful voice which, a few years ago, created such a marvellous *furore* throughout the land.

A series of concerts and oratorios are to be given, under the direction of Mr. Mitchell, at Exeter Hall. The first oratorios given will be Haydn's *Creation*, on Monday, December 10; and on Monday, December 17, Mendelssohn's *Elijah*. In these Jenny Lind will sing the principal soprano parts. Mr. Benedict will be the conductor.

The Wizard's Pantomine at Covent-Garden.—Great preparations are making, and great expectations are being formed, with regard to the forthcoming Christmas Pantomine at Covent-Garden Theatre, in which the Wizard of the North intends to outwonder all his past magic. The opening is invented by Mr. A. Harris, the dialogue of which is by Mr. Sala. The comic scenes are by Mr. William Dorrington (who, we understand, has also supplied the whole of the comic scenes to the Haymarket and Surrey Theatres, besides supplying the Theatre Royal, Liverpool, with its Pantomine this year), and Mr. A. Harris. Nearly 250 artistes have been constantly employed upon the Covent-Garden production for many weeks past.

ADVERTISEMENTS.

APARTMENTS FURNISHED.—A Drawing-Room and Three Bed Rooms to be Let, together or separate, on reasonable Terms. Apply to No. 17, Holford Square, Pentonville.

N.B.—There are no children in the family

CASINO DE VENISE High Holborn, NOW OPEN, for the Winter Season, EVERY EVENING in the week, entirely and beautifully re-decorated. Mr. W. M. Packer's celebrated Band performs nightly a programme (varied each night) of the newest and most fashionable Dance Music, including the Allied Army and Etoile du Nord—Quadrilles—Finella and Lily of the Valley—Waltzes—Zerlina and Minnie Polkas—Moldavian and Turkish Schottisches—La Varsoviana Nationale—The Robin and Nightingale Redowas—Vive l'Empereur—Sebastopol and Victory Galops. Doors open at half-past 8, and close at 12 o'clock. Admission, 1s.

WANTED a few respectable Ladies and Gentlemen to complete an AMATEUR CLUB to perform weekly at a Licensed Theatre, a few miles from London, whence they can return to Town the same night by Rail. The Club will be under the management of a Professional Gentleman who is Lessee of the Theatre, and who will tutor those who need it, and superintend the Rehearsals. Addres (post paid) enclosing a stamp for reply, to A. B., Mr. May's, 35, Bow Street, Covent Garden.

N.B.—The Theatre to Let on reasonable Terms for Amateur Performances.

ROYAL SOHO THEATRE.

Licensed by the Lord Chamberlai n

Lessee, Mr. Mowbray. Manager, Mr. Shirley.

The Patrons of this establishment are respectfully informed, that during the recess it has been entirely redecorated, and, embellished in the most costly and elaborate style, and, may be pronounced without fear of contradiction, the most elegant theatre in the Metropolis; it wil contain one thousand persons, and, is to be Let nightly or otherwise for Concerts, Lectures, and Dramatic Performances. Amateurs are invited to visit the Saloons, which are open nightly, and where n ay be seen castes of the various plays in preparation. The right of playing a single piece may be purchased, and, professionals anxious to take a Benefit, will find their interests especially considered. Mr. Shirley prepares pupils for the stage, with actual practice thereon, without which proficiency cannot be attained. A single lesson may be taken, or arrangements, made for a course, on very moderate terms.

Rejoice ye Children of the Thespian Art.

SAMUEL MAY, Theatrical Tailor, 35 Bow Street, Covent Garden will be glad to treat with Ladies and Gentlemen engaged in amateur performances, for the sale or hire of stage costume. A large assortment of every necessary for the same. Wardrobes made to order. Persons about to follow the profession will do well to give Mr. May an order for their outfit; costume, character, elegance, economy and punctuality, are studied. Instructions and patterns given to Ladies wishing to make their own dresses. Mind the address. Samuel May, 35, Bow Street,

MADAME TUSSAUD AND SON'S EXHIBITION. NEW ADDITIONS.—The Emperor and Empress of Austra, Marshal St. Arnaud, Lord Ragland, Omar Pasha, the Sultan of Turkey, the Emperor of Russia, The Queen of Spain, Espartero, the Duke of Victory, The Napoleon Golden Chamber completed; various relics added, &c. Open from eleven in the morning till ten at night.—Madame Tussaud and Son's Ex-Exhibition Bazaar, Baker-street.—Admission, 1s. Napoleon Rooms, 6d. extra.

THE GLOBE THEATRE,

(Late Newington Hall,)

Francis Street. Opposite Newington Church.

Stage Manager, Mr. T. P. Brown.

This elegant little theatre, to Let for dramatic performances, concerts, or lectures. Gentlemen wishing to practice for the profession or otherwise will find every convenience for so doing at unprecedented low costs. In the green room casts of various plays are being filled up, and any person wishing to take a part in them can do so by applying to the stage manager. The plays in preparation are Hamlet, Macbeth, Othello, Romeo and Juliet, Honeymoon, John Bull, and various others, both in farce and tragedy. Gentlemen can become members of the club by the payment of 10s. per quarter. The Club performances take place every fortnight. Particulars for letting can be obtained of the stage manager, at the theatre, between the hours of 8 and 11 every evening.

MR. EDWARD STIRLING, Manager of the Theatre Royal, Drury Lane, Lyceum, Adelphi, Olympic, Strand, and Surrey Theatres, receives pupils for the stage. For terms, particulars, etc., apply to his residence, 46, Leicester Square, or at the Theatre Royal, Drury Lane.

MR. VAN BUREN has the honour to announce that he has taken the Establishment known as the 'Crown and Cushion Tavern, 9, Little Russell Street, Drury Lane. In soliciting the suffrages of his numerous Friends and Patrons, he trusts, by courtesy and attention, combined with a full determination to vend THE VERY BEST ARTICLES THE MARKETS OFFER, to ensure a continuance of their patronage and support.

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